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THE OATH

EDWIN A. ABBEY

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aerial figure of the god of metals presiding over their work. In "The Spirit of Light" a swarm of soaring female figures in transparent draperies, with uplifted arms and hands tipped with flames, rises through the air, against a background of oil wells. In "Science Revealing the Treasures of the Earth" a group of nude miners delves in the earth at the opening of a pit in the foreground, while the aerial figures of Science, Plenty and Fortune hover over them. In "The Spirit of Re-

ligion" a fleet of great ships under full sail bears down upon us, led by three flying figures symbolizing Hope, Faith and Love.

The four circular panels have for their topics Art, Science, Justice and Religion. In each of these panels a single figure stands in the center of the space, armed with the appropriate attributes, and surrounded by an inscription in Roman capitals which forms a part of the decorative scheme.

THE GRAPHIC ARTISTS OF THE XIXTH CENTURY

BY A. E. GALLATIN

AN exhibition intended to illustrate the more important tendencies of English and French art during the past hundred years was shown in London last

June and July under the auspices of the International Society of Sculptors, Painters and Gravers.

It would not only be an ungrateful,

but a useless, task as well, to comment upon the exclusion of certain masters from this exhibition, as it would be to criticize the inclusion of certain others, for no two critics could agree upon the same list of artists. We should only thank the International Society for giving us an opportunity to see an important assemblage of vitally interesting works. At the same time, it is necessary for us to state that the exhibition could scarcely be considered as being a comprehensive survey of these years, owing to the fact that Impressionism, the most important movement of this period, was almost ignored. If only the committee could have given us fewer examples of the tedious Pre-Raphaelites, and in their place hung a Monet, a Sisley, a Degas and a Pissarro! As it was, we had to be content with a Renoir, a Morisot and two fine examples of Manet's great genius, his "Le Buveur d'Absinthe" and "Faure dans Hamlet."

Of great interest was that section of the exhibition which was termed an "historical survey of the graphic arts of the nineteenth century," and it is this portion that the following notes concern.

We remember with pleasure an exhibition held in London a few years ago of landscapes, executed in water color, by Thomas Rowlandson, who is chiefly known to fame as a caricaturist. And in his satirical drawings and caricatures is displayed draughtsmanship as subtle, and delineation of character as penetrating, as that of Degas, but without the latter's bitterness, for Rowlandson's pencil was always full of mirth and robust good humor. But Rowlandson made landscapes as well, which were not excelled by Constable, Crome or Gainsborough, and one was glad to see in the present exhibition two drawings of this character, entitled "Greenwich Hill" and "The Swing." Surely some day the great genius of this man will be more universally known and acknowledged.

The extraordinary genius of Aubrey Beardsley was illustrated by his "Sigfried," and by five of the "Salome" drawings. These latter designs are marvelous performances that rank high among the

masterpieces of black and white, and yet one would have much rather have had any of the engaging "Rape of the Lock" "embroiderings," with their fine 18th century flavor, or certain of the "Savoy" drawings in their stead. These designs are as technically beautiful as those that adorn "Salome," without the decadence of the latter. Beardsley's instinct for decoration, his unerring genius for balancing white and black masses, his wonderful line and the sense of color in his work, are all factors which proclaim him to be the master of black and white: no artist working with pen and ink upon white paper has ever obtained such amazing results.

That Charles Condor was possessed of an exquisite art was demonstrated by the twenty-four examples of his work in oil and in water color which were shown. The little paintings made on the beach of Dieppe were as delicious in color and tone and their washes of limpid pigment as seductive as if Whistler had painted them, while the fans and panels, painted with water colors upon silk, were as delicate and charming as the work of a French master of the eighteenth century. The "Boudoir Fan" and "La Fille aux Yeux d'Or" were seldom excelled in grace by Lancret or Pater.

The pen and ink drawings by Charles Keene which were shown comprised a selection of his famous work for *Punch*. Immensely clever they were, full of quiet humor and executed with a dextrous and facile technique: in a word, masterpieces of their kind, which have never been excelled. His great traditions were for a time worthily carried along by Phil May, also a genius in this particular branch of art.

Whistler's great genius and mastery of etching and lithography was shown by an interesting group of his works in these media, and the marvelous beauty and powerful line, so full of character, of Hokusai—from whose country Whistler learned so much—by some drawings lent by Charles Shannon and Charles Ricketts. One was also impressed by seven studies and water colors by Rodin, powerful drawings, broadly executed, which

were full of genius, and an interesting side-light upon the greatest of modern sculptors, whose art is directly descended from that of Donatello.

Blake's visionary art was shown by works executed in various media, and Turner's genius by some of his water colors, the later ones, which influenced Monet, being strongly Impressionistic. Among other English artists whose works were shown were Constable, England's greatest landscape artist, Stevens, Rossetti and Burne-Jones. The water color by William Orpen, entitled "The Model," was an altogether brilliant achievement, executed in a masterly manner.

One also welcomed the splendid set of bull-fighting etchings by Goya, so typi-

cally Spanish and so virile, as well as several beautiful drawings and gold points by Legros, the modern master of this most delicate of all media. The pencil portraits of Ingres were also a delight, for his work always appears to greater advantage when in black and white (compare photographs of his paintings with the originals), for Ingres was absolutely nothing of a colorist. The exhibition also included specimens of the masterly lithographs of Fantin-Latour, Gavarni and Daumier, some very fine drawings and studies by Puvis de Chavannes, the greatest mural decorator of the nineteenth century, several of Meryon's most faithfully executed etchings of Paris, and two etchings and a drawing by the lyric poet Corot.

ART IN THE SCHOOLS*

BY HENRY TURNER BAILEY

THERE are many people who think that because they copied outlines in a drawing book and made spider-web designs when they were in school that is the sort of work which is still being done in the public schools of this country. To dispel the remnant of such a delusion, one would only have to examine some of the samples of work done in the schools, which I have now before me.

Here is a little number paper on the Table of 2, made by a pupil in a first grade. He cut his paper square to begin with, folded it to make four pages, furnished each page with blue-pencil marginal lines (because of the old rhyme, "Honest and true, black and blue," etc.) and completed his tables in black. He was impressed with the fact that mathematics should be "on the square," and absolutely correct. He finished the paper by making a neat and effective cover design with an appropriate symbol and

signed his name. He produced, for a pupil in the first grade of a public school, a work of fine art.

Here is a recitation in geography on Japan. This boy found out the shape of the Japanese Empire and cut his paper, a vertical oblong, to correspond. He drew the map and colored it in water color. He discovered that Japanese paper is different from ours, and secured Japanese paper for his booklet. He found that the Japanese produced ornamental papers different from anything we produce; and secured an ornamental Japanese paper for his cover. He learned that the Japanese bound their pamphlets differently, and learned how to bind his pamphlet in Japan their way. This particular boy found an accommodating Japanese and got him to write the word Japan in Japanese in order to have his cover original and distinctive. At recess, so his teacher told me, he licked a boy who

*An address delivered at the Annual Convention of the American Federation of Arts, held at Washington, D. C., May 16, 17, 18, 1911.